The Cold War And Asian Cinemas

Lee Vivian P.Y. Lee

The Cold War and Asian Cinemas Poshek Fu, Man-Fung Yip, 2019-11-28 This book offers an interdisciplinary, historically grounded study of Asian cinemas’ complex responses to the Cold War conflict. It situates the global ideological rivalry within regional and local political, social, and cultural processes, while offering a transnational and cross-regional focus. This volume makes a major contribution to constructing a cultural and popular cinema history of the global Cold War. Its geographical focus is set on East Asia, Southeast Asia, and South Asia. In adopting such an inclusive approach, it draws attention to the different manifestations and meanings of the connections between the Cold War and cinema across Asian borders. Many essays in the volume have a transnational and cross-regional focus, one that sheds light on Cold War-influenced networks (such as the circulation of socialist films across communist countries) and on the efforts of American agencies (such as the United States Information Service and the Asia Foundation) to establish a transregional infrastructure of free cinema to contain the communist influences in Asia. With its interdisciplinary orientation and broad geographical focus, the book will appeal to scholars and students from a wide variety of fields, including film studies, history (especially the burgeoning field of cultural Cold War studies), Asian studies, and US-Asian cultural relations.

Cinema and the Cultural Cold War Sangjoon Lee, 2020-12-15 Cinema and the Cultural Cold War explores the ways in which postwar Asian cinema was shaped by transnational collaborations and competitions between newly independent and colonial states at the height of Cold War politics. Sangjoon Lee adopts a simultaneously global and regional approach when analyzing the region's film cultures and industries. New economic conditions in the Asian region and shared postwar experiences among the early cinema entrepreneurs were influenced by Cold War politics, US cultural diplomacy, and intensified cultural flows during the 1950s and 1960s. By taking a closer look at the cultural realities of this tumultuous period, Lee comprehensively reconstructs Asian film history in light of the international relationships forged, broken, and re-established as the influence of the non-aligned movement grew across the Cold War. Lee elucidates how motion picture executives, creative personnel, policy makers, and intellectuals in East and Southeast Asia aspired to industrialize their Hollywood-inspired system in order to expand the market and raise the competitiveness of their cultural products. They did this by forming the Federation of Motion Picture Producers in Asia, co-hosting the Asian Film Festival, and co-producing films. Cinema and the Cultural Cold War demonstrates that the emergence of the first intensive postwar film producers'
network in Asia was, in large part, the offspring of Cold War cultural politics and the product of American hegemony. Film festivals that took place in cities as diverse as Tokyo, Singapore, Hong Kong, and Kuala Lumpur were annual showcases of cinematic talent as well as opportunities for the Central Intelligence Agency to establish and maintain cultural, political, and institutional linkages between the United States and Asia during the Cold War. Cinema and the Cultural Cold War reanimates this almost-forgotten history of cinema and the film industry in Asia.

**Remapping the Cold War in Asian Cinemas** Sangjoon Lee, Darlene Espena, 2024-06-10 This book is about cinema and the cultural Cold War in Asia, set against the larger history of the cultural, political, and institutional linkages between the US, Europe, and Asia at the height of the Cold War. From the popularity of CIA-sponsored espionage films in Hong Kong and South Korea to the enduring Cold War rhetoric of brotherly relations in contemporary Sino-Indian co-production, cinema has always been a focal point of the cultural Cold War in Asia. Historically, both the United States and the Soviet Union viewed cinema as a powerful weapon in the battle to win hearts and minds—not just in Europe, but also in Asia. The Cold War in Asia was, properly speaking, a hot war, with proxy military confrontations between the United States, on one side, and the Soviet Union and China on the other. Amid this political and military turbulence, cataclysmic shifts occurred in the culture and history of Asian cinemas as well as in the latitude of US cultural diplomacy in Asia. The collection of essays in this volume sheds light on the often-forgotten history of the cultural Cold War in Asia. Taken together, the volume's sixteen chapters examine film cultures and industries in Asia to showcase the magnitude and depth of the Cold War's impact on Asian cinemas, societies, and politics. By shifting the lens to Asia, the contributors to this volume re-examine the dominant narratives about the global Cold War and highlight the complex and unique ways in which Asian societies negotiated, contested, and adapted to the politics and cultural manifestations of the Cold War.

**Hong Kong Media and Asia's Cold War** Po-Shek Fu, 2023 Hong Kong was a key battlefield in Asia's cultural cold war. After 1948-1949, an influx of filmmakers, writers, and intellectuals from mainland China transformed British Hong Kong into a hub for mass entertainment and popular publications. While there was no organized movement for independence, largely because of its location directly next to Mao's China, Hong Kong was central in the cultural contest between Communist China, Nationalist Taiwan, and the United States. Hong Kong Media and Asia's Cold War discusses how China, Taiwan, and the U.S. fought to mobilize Hong Kong cinema and print media to sway ethnic Chinese in Southeast Asia and across the world. Central to this propaganda and psychological warfare was the emigre media industry. This period was the golden age of Mandarin cinema and popular culture. Throughout the 1967 Riots and the 1970s, the emergence of a new, local-born generation challenged and reshaped the Cold War networks of émigré cultural production, contributing to the gradual decline of Hong Kong's cultural Cold War. Through untapped archival materials, contemporary sources, and numerous interviews with filmmakers, magazine editors, and student activists, Po-Shek Fu explores how global conflicts were localized...
and intertwined with myriad local historical experiences and cultural formation.

**Cold War Cosmopolitanism** Christina Klein, 2020-01-21 South Korea in the 1950s was home to a burgeoning film culture, one of the many “Golden Age cinemas” that flourished in Asia during the postwar years. Cold War Cosmopolitanism offers a transnational cultural history of South Korean film style in this period, focusing on the works of Han Hyung-mo, director of the era’s most glamorous and popular women’s pictures, including the blockbuster Madame Freedom (1956). Christina Klein provides a unique approach to the study of film style, illuminating how Han’s films took shape within a “free world” network of aesthetic and material ties created by the legacies of Japanese colonialism, the construction of US military bases, the waging of the cultural Cold War by the CIA, the forging of regional political alliances, and the import of popular cultures from around the world. Klein combines nuanced readings of Han’s sophisticated style with careful attention to key issues of modernity—such as feminism, cosmopolitanism, and consumerism—in the first monograph devoted to this major Korean director. A free open access ebook is available upon publication. Learn more at www.luminosoa.org.

**Screening Communities** Jing Jing Chang, 2019-10-24 Postwar Hong Kong cinema played an active role in building the colony’s community in the 1950s and 1960s. To Jing Jing Chang, the screening of movies in postwar Hong Kong was a process of showing the filmmakers’ visions for Hong Kong society and simultaneously an attempt to conceal their anxieties and mask their political agenda. It was a time when the city was a site of intense ideological struggles among the colonial government, Chinese Nationalists, and Communist sympathizers. The medium of film was recognized as a powerful tool for public persuasion and various camps competed to win over the hearts and minds of the audience. Screening Communities thus situates the history of postwar Hong Kong cinema at the intersection of Cold War politics, Chinese culture, and local society. Focusing on the genres of official documentary film, leftist family melodrama (lunlipian), and youth film, this study examines the triangulated relationship of colonial interventions in Hong Kong film culture, the rise of left-leaning Cantonese directors as new cultural elites, and the positioning of audiences as contributors to the colony’s journey toward industrial modernity. Filmmakers are shown having to constantly negotiate changing sociopolitical conditions: the Hong Kong government presenting itself as a collaborative ruling body, moral and didactic messages being adapted for commercial releases, and women becoming recognized as a driving force behind Hong Kong’s postwar industrial success. In putting forward a historical narrative that privileges the poetics and politics of shaping a local community through a continuous screening process, Screening Communities offers a new interpretation of the development of Hong Kong cinema—one that breaks away from the usual accounts of the “rise and fall” of the industry. “Despite the voluminous literature on Hong Kong cinema, Screening Communities doesn’t just fill in gaps; it positively seals up a number of fissures. Chang shows us a cinema on the ground, refuting the standard image of an apolitical, fantasized world of martial arts and musicals. When Hong Kong’s identity seems ever more precarious, this is a bracing reminder of how film was deeply implicated in Hong Kong identity-
formation in the Cold War era.” —David Desser, University of Illinois “Screening Communities offers an exciting analysis of the role of cinemas in shaping Hong Kong and diasporic identities during the Cold War. Chang brings left-wing Cantonese filmmakers and the colonial state back into the story, and in the process broadens our understanding of the place of Hong Kong in the cultural and social history of the Cold War. This is an important contribution to the scholarship.” —Jeremy E. Taylor, University of Nottingham

**Rethinking Transnational Chinese Cinemas** Jeremy E. Taylor, 2020-11-25 The Amoy-dialect film industry emerged in the 1950s, producing cheap, b-grade films in Hong Kong for direct export to the theatres of Manila Chinatown, southern Taiwan and Singapore. Films made in Amoy dialect - a dialect of Chinese - reflected a particular period in the history of the Chinese diaspora, and have been little studied due to their ambiguous place within the wider realm of Chinese and East Asian film history. This book represents the first full length, critical study of the origin, significant rise and rapid decline of the Amoy-dialect film industry. Rather than examining the industry for its own sake, however, this book focuses on its broader cultural, political and economic significance in the region. It questions many of the assumptions currently made about the ‘recentness’ of transnationalism in Chinese cultural production, particularly when addressing Chinese cinema in the Cold War years, as well as the prominence given to ‘the nation’ and ‘transnationalism’ in studies of Chinese cinemas and of the Chinese Diaspora. By examining a cinema that did not fit many of the scholarly models of ‘transnationalism’, that was not grounded in any particular national tradition of filmmaking and that was largely unconcerned with ‘nation-building’ in post-war Southeast Asia, this book challenges the ways in which the history of Chinese cinemas has been studied in the recent past.

**Other Side of Glamour** Lee Vivian P.Y. Lee, 2020-05-01 Since its inception more than a century ago, Hong Kong cinema has been a pre-eminent form of local entertainment and a site of ideological contentions propelled by colonial, national and international politics at different historical junctures. The Other Side of Glamour is a study of the historical development of the left-wing film establishment in Hong Kong. The interplay between the macro-politics of the Cold War and the micro-politics of a regionalised/localised ideological warfare lends itself to a critical mapping of the general contours of the 'cultural Cold War' between the KMT and the CCP as it materialised in the so-called 'left-right divide' in the filmmaking world. Using the major studios as the main axis of analysis, this study traces the footprints of the other collaborating cultural agents which made up the left-wing film network in Hong Kong. It argues that the left-wing's institutional character and corporate strategies in the making of a 'popular left-wing cinema' are indispensable to an understanding of their nuanced legacy in Hong Kong cinema today.

**Divided Lenses** Michael Berry, Chiho Sawada, 2017-12-31 Divided Lenses: Screen Memories of War in East Asia is the first attempt to explore how the tumultuous years between 1931 and 1953 have been recreated and renegotiated in cinema. This period saw traumatic conflicts such as the Sino-Japanese War, the Pacific War, and the Korean War, and pivotal events such
as the Rape of Nanjing, Pearl Harbor, the Battle of Iwo Jima, and the bombings of Hiroshima and Nagasaki, all of which left a lasting imprint on East Asia and the world. By bringing together a variety of specialists in the cinemas of East Asia and offering divergent yet complementary perspectives, the book explores how the legacies of war have been reimagined through the lens of film. This turbulent era opened with the Mukden Incident of 1931, which signaled a new page in Japanese militaristic aggression in East Asia, and culminated with the Korean War (1950–1953), a protracted conflict that broke out in the wake of Japan's post–World War II withdrawal from Korea. Divided Lenses explores the ways in which events of the intervening decades have continued to shape politics and popular culture throughout East Asia and the world. The essays in part I examine historical trends at work in various national cinemas, including China, Taiwan, Japan, Korea, and the United States. Those in part 2 focus on specific themes present in the cinema portraying this period—such as comfort women in Chinese film, the Nanjing Massacre, or nationalism—and how they have been depicted or renegotiated in contemporary films. Of particular interest are contributions drawing from other forms of screen culture, such as television and video games. Divided Lenses builds on the growing interest in East Asian cinema by examining how these historic conflicts have been imagined, framed, and revisited through the lens of cinema and screen culture. It will interest later generations living in the shadow of these events, as well as students and scholars in the fields of cinema studies, cultural studies, cold war studies, and World War II history.

**Celluloid Democracy** Hieyoon Kim, 2023 Korean filmmakers, distributors, and exhibitors reshaped cinema in radically empowering ways amid political turbulence from liberation through the decades of military rule (1945-1987). With acts ranging from making films that brought the dispossessed to the screen to bootlegging as an effort to redistribute resources under the state's control, they explored ideas and practices that expanded the definition of democracy and pushed the limits of the cinematic medium. Drawing on archival research, film analysis, and interviews, Hieyoon Kim shows how their work foregrounds a utopian vision of democracy in which the ruled could represent themselves and exercise their rights to access resources free from state suppression. As the first account of the history of film activism in post-1945 South Korea, Celluloid Democracy shows how Korean film workers during the Cold War reclaimed cinema as an ecology in which democratic discourses and practices could flourish--

**Chineseness and the Cold War** Jeremy E. Taylor, Lanjun Xu, 2021-09-26 This book explores contested notions of Chineseness in Southeast Asia and Hong Kong during the Cold War, showing how competing ideas about Chineseness were an important ideological factor at play in the region. After providing an overview of the scholarship on Chineseness and diaspora, the book sheds light on specific case studies, through the lens of the Chinese cultural Cold War, from Hong Kong, Singapore, Malaya, Thailand, Indonesia and Vietnam. It provides detailed examples of competition for control of definitions of Chineseness by political or politically oriented forces of diverse kinds, and shows how such competition was played out in
bookstores, cinemas, music halls, classrooms, and even sports clubs and places of worship across the region in the 1950s, 1960s and 1970s. The book also demonstrates how the legacies of these Cold War contestations continue to influence debates about Chinese influence – and Chineseness – in Southeast Asia and the wider region today. Chapter 6 of this book is freely available as a downloadable Open Access PDF at http://www.taylorfrancis.com under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

**East Asian-German Cinema** Joanne Miyang Cho, 2021-09-29 This is the first edited volume dedicated to the study of East Asian-German cinema. Its coverage ranges from 1919 to the present, a period which has witnessed an unprecedented degree of global entanglement between Germany and East Asia. In analyzing this hybrid cinema, this volume employs a transnational approach, which highlights the nations’ cinematic encounters and entanglements. It reveals both German perceptions of East Asia and East Asian perceptions of Germany, through analysis of works by both German directors and East Asian/East Asian-German directors. It is hoped that this volume will not only accelerate cross-cultural exchange, but also provide a wider perspective that helps film scholars to see the broader contexts in which these films are produced. It introduces multiple compelling topics, not just immigration, multiculturalism, and exile, but also Japonisme, children’s literature, musical modernity, media hybridity, gender representation, urban space, Cold War divisions, and national identity. It addresses several genres—feature films, essay films, and documentary films. Lastly, by embracing three East Asian cinemas in one volume, this volume serves as an excellent introduction for German cinema students and scholars. It will appeal to international and interdisciplinary audiences, as its contributors represent multiple disciplines and four world regions.

**The Cold War in Asia** Zheng Yangwen, Hong Liu, Michael Szonyi, 2010-02-16 The Cold War stayed cold in Europe but it was hot in Asia. Its legacy lives on in the region. In none of the three dominant historiographical paradigms: orthodox, revisionist and post-revisionist, does Asia, or the rest of the Third World, figure with much significance. What happens to these narratives if we put them to the test in Asia? This volume argues that attention to what has been conventionally considered the periphery is essential to a full understanding of the global Cold War. Foregrounding Asia necessarily leads to a re-assessment of the dominant narratives. This volume also argues for a shift in focus from diplomacy and high politics alone towards research into the culture of the Cold War era and its public diplomacy. As a whole, the essays contribute to enriching our understanding of what was really happening in an era that is too often understood in the catch-all framework of the Cold War. - Akira Iriye, Harvard University

**Remaking Chinese Cinema** Yiman Wang, 2013-11-01 From melodrama to Cantonese opera, from silents to 3D animated film, Remaking Chinese Cinema traces cross-Pacific film remake over the last eight decades. Through the refractive prism of Hollywood, Shanghai, and Hong Kong, Yiman Wang revolutionizes our understanding of Chinese cinema as national
cinema. Against the diffusion model of national cinema spreading from a central point—Shanghai in the Chinese case—she argues for a multilocal process of co-constitution and reconstitution. In this spirit, Wang analyzes how southern Chinese cinema (huanan dianying) morphed into Hong Kong cinema through transregional and trans-national interactions that also produced a vision of Chinese cinema. Among the book’s highlights are a rereading of The Goddess—one of the best-known silent Chinese films in the West—from the perspective of its wartime Mandarin-Cantonese remake; the excavation of a hybrid genre (the Western costume Cantonese opera film) inspired by Hollywood’s fantasy films of the 1930s and produced in Hong Kong well into the mid-twentieth century; and a rumination on Hollywood’s remake of Hong Kong’s Infernal Affairs and the wholesale incorporation of “Chinese elements” in Kung Fu Panda 2. Positing a structural analogy between the utopic vision, the national cinema, and the location-specific collective subject position, the author traces their shared urge to infinitesimally approach, but never fully and finitely reach, a projected goal. This energy precipitates the ongoing processes of cross-Pacific film remaking, which constitute a crucial site for imagining and enacting (without absolving) issues of national and regional border politics. These issues unfold in relation to global formations such as colonialism, Cold War ideology, and postcolonial, postsocialist globalization. As such, Remaking Chinese Cinema contributes to the ongoing debate on (trans-)national cinema from the unique perspective of century-long border-crossing film remaking.

Hong Kong and Bollywood Joseph Tse-Hei Lee, Satish Kolluri, 2016-09-27 This volume examines the transmission, reception, and reproduction of new cinematic styles, meanings, practices, and norms in early twenty-first-century Asia. Hong Kong and Bollywood offers new answers to the field of inter-Asian cultural studies, which has been energized by the trends towards transnationalism and translatability. It brings together a team of international scholars to capture the latest development in the film industries of Hong Kong and Mumbai, and to explore similar cross-cultural, political, and socioeconomic issues. It also explains how Hong Kong and Bollywood filmmakers have gone beyond the traditional focus on nationalism, urbanity and biculturalism to reposition themselves as new cultural forces in the pantheon of global cinema.

World Socialist Cinema Masha Salazkina, 2023-06-13 World Socialist Cinema: Alliances, Affinities and Solidarities reconstructs the trajectories of international film circulation between the Soviet Bloc and the countries of the Global South in the mid- to late Twentieth Century. The book takes as its focal point the Tashkent International Festival of Cinemas of Asia, Africa and Latin America that took place in Uzbekistan (USSR) throughout the 1970s and 1980s. Centering on the vast body of cinematic work from the three continents screened at the festival and paying particular attention to the internal tensions and gender dynamics within it, the book proposes world socialist cinema as a distinct formation, providing an alternative to Euro-centric and/or national and regional narratives of film history: an international socialist cinema as seen from the vantage point of the Global South--

Remapping the Sinophone Wai-Siam Hee, 2019-11-20 In a work that will force scholars to re-evaluate how they
approach Sinophone studies, Wai-Siam Hee demonstrates that many of the major issues raised by contemporary Sinophone studies were already hotly debated in the popular culture surrounding Chinese-language films made in Singapore and Malaya during the Cold War. Despite the high political stakes, the feature films, propaganda films, newsreels, documentaries, newspaper articles, memoirs, and other published materials of the time dealt in sophisticated ways with issues some mistakenly believe are only modern concerns. In the process, the book offers an alternative history to the often taken-for-granted versions of film and national history that sanction anything relating to the Malayan Communist Party during the early period of independence in the region as anti-nationalist. Drawing exhaustively on material from Asian, European, and North American archives, the author unfolds the complexities produced by British colonialism and anti-communism, identity struggles of the Chinese Malayans, American anti-communism, and transnational Sinophone cultural interactions. Hee shows how Sinophone multilingualism and the role of the local, in addition to other theoretical problems, were both illustrated and practised in Cold War Sinophone cinema. Remapping the Sinophone: The Cultural Production of Chinese-Language Cinema in Singapore and Malaya before and during the Cold War deftly shows how contemporary Sinophone studies can only move forward by looking backwards. ‘Sound and refreshingly original. Remapping the Sinophone is an important book that will change the ways in which scholars tackle Sinophone studies, and it will exert profound influence on related scholarship published in both the Sinophone and the Anglophone world.’ —Shu-mei Shih, UCLA / The University of Hong Kong

‘Remapping the Sinophone offers a fresh perspective to Sinophone studies by mapping out the relevance of early Chinese-language cinema in Singapore and Malaya to the burgeoning field. Wai-Siam Hee’s examination of this lesser known cultural history in Southeast Asia through the critical lens of the Cold War is a necessary intervention to our understanding of Sinophone Cinema as a pluralistic form.’ —E. K. Tan, SUNY Stony Brook

The Other Side of Glamour Vivian P. Y. Lee, 2020-05-31 Since its inception more than a century ago, Hong Kong cinema has been a pre-eminent form of local entertainment and a site of ideological contentions propelled by colonial, national and international politics at different historical junctures. The Other Side of Glamour is a study of the historical development of the left-wing film establishment in Hong Kong. The interplay between the macro-politics of the Cold War and the micro-politics of a regionalised/localised ideological warfare lends itself to a critical mapping of the general contours of the 'cultural Cold War' between the KMT and the CCP as it materialised in the so-called 'left-right divide' in the filmmaking world. Using the major studios as the main axis of analysis, this study traces the footprints of the other collaborating cultural agents which made up the left-wing film network in Hong Kong. It argues that the left-wing's institutional character and corporate strategies in the making of a 'popular left-wing cinema' are indispensable to an understanding of their nuanced legacy in Hong Kong cinema today.

The Palgrave Handbook of Asian Cinema Aaron Han Joon Magnan-Park, Gina Marchetti, See Kam Tan, 2018-11-04 This
collection offers new approaches to theorizing Asian film in relation to the history, culture, geopolitics and economics of the continent. Bringing together original essays written by established and emerging scholars, this anthology transcends the limitations of national borders to do justice to the diverse ways in which the cinema shapes Asia geographically and imaginatively in the world today. From the revival of the Silk Road as the “belt and road” of a rising China to historical ruminations on the legacy of colonialism across the continent, the authors argue that the category of “Asian cinema” from Turkey to the edges of the Pacific continues to play a vital role in cutting-edge film research. This handbook will serve as an essential guide for committed scholars, students, and all those interested in the past, present, and possible future of Asian cinema in the 21st century.

Ruptured Histories Sheila Miyoshi Jager, Rana Mitter, 2007-04-30 New forms of nationalism have affected American policy in the Pacific, challenging the post-communist world order. This book explores the wars of the modern era, illuminating regional and global changes in East Asia, and underscoring the need to redefine the Cold War language that still continues to inform U.S.-East Asian relations.

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The Cold War And Asian Cinemas Introduction

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